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Theodore Presser

MOTTO:—Omne tulit punctum qui miscuit utile dulci. —Horatius.
He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

Piano Forte.

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THEODORE PRESSER,

EDITOR AND PROPRIETOR,

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THE ETUDE.

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AS THY DAYS SO SHALL THY STRENGTH BE.

WHAT has the above Scriptural text to do with music will be asked? This we will endeavor to show, that not only in musical history is its truth verified, but it reaches into the details of all our present musical activities.

The application of the principle, that when in affliction or distress our strength to bear rises equal to the strain upon it, is true in the moral world; this all have experienced, and it is as unnecessary as out of place to dwell upon it here, so we will pass on to the intellectual world and then to its musical application.

One age marvels at the achievements of another in some one direction, while in one thing there is strength another is weak and neglected. While an age or nation has some special excellence, there is always room for admiration in another for what has been neglected. Where a nation has excelled in any department of learning it has come about by successive stages. A thing must become a national institution before any real progress or attainment is made. It requires not only one genius to perfectly develop a thing, but successive races of them, till at last the climax is reached by some sweeping and towering genuis who looms above his predecessors and carries the thing far beyond the comprehension of the average man. Thus you find Euclid as the exponent of Egyptian Mathematics, Phidias of Greek Art, Rapheal of Italian painting, Beethoven of modern music. These represent the accumulative wealth of many ages; as mighty rivers drain vast countries, so these men drain the researches of ages. Both owe their greatness not to themselves so much as their tributaries or predecessors. The possibilities of cultivation are endless. Let a nation, community, or individuals cultivate vigorously from one generation to another the same thing and man goes almost beyond himself, reaching almost to the infinite, in the world of art, in military achievement, in scientific researches, or in the realms of literature.

Nature has given to the mind infinite possibilities, but the frail body is strictly human; and hence retrogression is a wise provision in nature to keep body and soul together, and hence you find the seat of learning shifting from one nation to another, —once at Alexandria, Athens, Rome, Constantinople, Spain, etc. Each having its day, each running its course in some distinct department, and when the culmination was reached retrogration began, and some other nation best prepared would rise; and thus the world's learning was tossed about from one nation to another.

And now to the musical application. We seldom rise superior to our surroundings. We imbibe the music around us as we do the air, and here is plenty of room for the exercise of charity. We are fashioned musically by what we hear. The greatest talent is powerless to overrule the inexorable dictates of the day in which it lives. Talent, genius, imagination have no moral force in themselves. They are as easily exercised on debased objects as on exalted ones.

> Talents,—angels bright,—
> If worth be wanting, are shining instruments;
> In false ambitious hands, to finish faults.

Beethoven is credited with saying "that true art lies after all in the moral." In all our contemplations, musings, ambitions, and in life itself we have a guiding star, a model, not found within ourselves, but which has its counterpart in some one else. It can be almost stated as a truism that where originality, individuality, and genius exists there is also a strong inclination to follow some one, a leaning on some model. Which means, that to create one must first imitate. To master one must first serve. A reformer does not build on but takes the same material and reconstructs all or portion of the edifice of art. The strength of a genius can be measured by the day he lives in. Perhaps had Em Bach lived in Beethoven's day he would have been as famous, and withdraw Haydn's and Mozart's influence from Beethoven, and it is possible his genius would never have been aroused. Our strength is our day.

Musical convictions are, in general, very volatile and unstable; musical culture seems detached from the general order of culture. It oscillates freely from highest refined natures to those that are externally crude in culture. Its blessings fall alike on the rich and poor. It is strange that persons of high literary attainments or one versed in the science should find satisfaction and delight in the crudest forms of music, while persons of humble estate possess natures that are extremely sensitive to the higher style of music. The training many receive is not direct to a certain end, before one influence begins to take firm foot another of opposite nature scatters it to the four winds, and it in its turn is driven out. To illustrate, in childhood perhaps the training received from the household music has been the purest and best. The boy delights to listen to the noble strains of the masters, as he is heard whistling snatches of trios and symphonies; but soon the outside world with its frivolity and emptiness overwhelm the youth, and all his early training, in more ways than one, is forgotten. Then the silly, sickly sentimental ballad fascinate him. Afterwards, perhaps, he studies music under favorable circumstances, and again a change comes over his musical training. A love is enkindled, and he adopts the profession of music, takes a thorough musical course or goes abroad, and once more the muses have won him. He lives in their charmed circle, and as far as he is concerned will always be a true worshiper. He now goes forth to exercise his vocation and drifts, perhaps, in a musically dead community or where only the crudest music is heard. He at once makes a vigorous protest, but if not gifted with that substantial talent, tact, his efforts go to naught. He either grows cynical or by degrees assimulates with his surroundings, admires what they admire, and once more has fallen from grace; in this the hidden meaning of our text is constantly shown in our musical activities.

What we more particulary desire is to develop the subject in its bearings to piano technic. Where responsibility is reposed or imposed the same is ordinarily felt, accepted, and disposed of in the best possible manner.

How often does it occur that the task of learning a piece of music is given a pupil who makes very little headway with it? A week makes no perceptible difference in the familiarity of the piece. Then, perhaps, she is assigned to play the piece at the next concert; what an awakening there is all along the line! A lively tussle ensues with the piece, one difficulty after another succumbs to her will and energy, and in a week the brave girl has the piece ready to play, which astonishes the teacher and even she cannot understand how the result came about. It is not what we do, but what we can do when we try, that is a test of our ability. Work ceases, effort stops when there is nothing to be gained. It is the imperative duty of a teacher to place before the pupils incentives and encouragements of all kinds, but they must be pure and proper. The stamp of a teacher's mind is clearly shown by the measures he uses to get work out of the pupils. To resort to improper means is worse than no incentive. The true encouragement should be the satisfaction that flows from enjoying the beauties of music. The unfolding of our higher nature, the conscious pride we have that art creation are enjoyed. To these the teacher must make his strongest appeal. Afterwards comes the appeal to personal pride. No one wants to be a nobody. No one is deliberately shallow or superficial. There are pupils that possess a personal pride for doing everything neatly and well irrespective of any other object. They are too proud to do only half-way work, too proud to blunder and make mistakes before their teacher, too proud to do anything short of their very best. The appealing to personal pride and respect is a weapon the teacher must learn to handle. Even brutes can be made to feel ashamed of themselves. There are other things that can be cited as means of encouraging the pupils, but that would take us too far. A solemn warning can be thrown out, not to incite a pupil to study by improper motives. It will only work ruin with the pupil, and in the end come to nothing, and the whole thing finally reacts to the teacher's discredit. The principle of encouraging plays a leading *role* in the art of teaching, but woe to him who has not studied it properly.

There was a time when the compositions of Liszt were only attempted by the greatest player. They were considered too difficult for any one but a *virtuoso*, but now is the day for Liszt, and the strength is equal to it. Frail school misses can be heard playing the difficult fantasies of Liszt in quite a creditable manner. The peculiar rhythm that Gottschalk, as introduced in his Cuban dances, are almost impossibilities for us to play, while with the Spaniards these difficulties are quite natural to play. Concert arias which were written expressly for some famous prima-donna, have become the property of many young ladies, who sing them as they would a ballad. What a vast number of quite fine opera singers has the advent of the "Pinafore Opera" produced in our country, where a stock opera company was a very rare thing. You now find "Martha" given by local talent in some of our smaller cities, while in larger cities "Faust" is attempted.

This proves our text completely, and it might be added that we gain by being thrown into contact with other minds struggling for the same end. Isolation means death to a musical student. A musical atmosphere is what is needed to bring out our powers. If you desire to study anything, go where that thing is the order of the day and your strength will come up to it.

The president, Dr. S. N. Penfield, New York City, sends us a card requesting the announcement to be made that all who wish to become members of the Music Teachers' National Association should send the annual fee of $2.00 to A. A. Stanley, 14 Pallas Street, Providence, R. I. This entitles you to a copy of the published report and free admission to the next meeting, held in New York City. If the names are sent in before the 1st of October, they will be published in the Annual Report.

HOW TO EMPLOY VACATION TIME.

MANY mistake laziness for rest, and stagnation for repose. Instead of preparing, vacation unfits many for the next year's work; and, furthermore, vacations are ordinarily misspent,—a waste of time, money, and good resolutions formed near the close of the year.

Vacations are instituted for the pupil, not the teacher. Pupils, who are growing, need this relaxation for the welfare of their body. Colleges permit them to visit their homes, and those in the city are off to the mountains and seashore. This leaves the teacher free from duty, but that does not call for hibernation on his part. The teacher, who is physically matured, needs only his night's rest to prepare him for the duties of each day. He should be so well prepared for his work that the prosecution of his profession requires but the slightest tax of his power, and then when vacation comes he is free to turn his attention to private work and improvement.

Every professional man, during the prime of life, should carry on with his daily duties two things, —one, the producing of some original work in the line of his calling, be it composition, a treatise on theory, a work of instruction, a translation, a literary work. Ambition to contribute something of value to his profession is natural to every live, progressive, and earnest teacher. The other is a hobby outside of music, some thing on which the milder beams of his energies fall,—the moonlight of his nature. This he can resort to with the keen relish of an enthusiastic amateur. It will give the needful relaxation from his severer study, besides keeping him from stagnating, and, above all, preserving a rounded and well-balanced intellectual nature. It is seldom you find an active and accomplished musician without some accomplishment outside of music, which he studiously cultivates during his spare moments and vacations. Here are some of the pursuits which are suitable for this purpose,—Sketching, Botany, Astronomy, Microscopy, Geology, Chemistry, Wood-carving, Poetry, Gardening, Out-door Sports (hunting, fishing, etc.), etc. The writer knew of a professional gentlemen who found the greatest delight in making lenses, another who did some fine work in Taxidermy, another who wandered the fields with a hoop-net in search of all kinds of winged insects. The list of pleasing occupations for professional relaxation is limitless.

The greatest mistake, however, is made by those teachers who are just starting in their professional career and active life, who are in need of greater strength and force in teaching. To these vacations are golden hours,—a time to fill up the waste places and make the barren spots blossom like the rose. It is high crime to professional life for a young, promising, and responsible member of any profession to remain idle three months out of twelve of each year.

There are abundant opportunities for every young teacher to improve during the summer months. Our summer Normal Schools are found in most every State. These are not patronized as they should be. One can enjoy the best instruction in the land at these schools, by the most eminent teachers. Good private lessons from known musicians can be had nearer at hand; then there is always a course that can be carried out with profit without a teacher. A volume of Beethoven and Bach is enough, where there is a will to improve.

Work of some kind should be done by every rising teacher during these summer months. To remain idle one-fourth of the year is professional stagnation, and ruination is bound to follow such a course. Vacation is the replenishing time, when the dust and rust that have gathered on our professional life during the year is shaken off, and all is brightened up anew for another year's wear and tear. The teachers need reinvigorating, the artistic pulse needs quickening, the old love of teaching needs reanimating, the whole professional machine needs to be repaired. This is the work of the vacation, and the work of rebuilding up on the inside should be commenced as soon as vacation opens, the first day, in fact; in one day the spirit of inactivity may take possession of us, which perhaps cannot be thrown off the rest of the vacation. This cannot be done certainly this year, but the lesson can be remembered for the next vacation.

Vacations are, in our opinion, too long. The whole profession of teaching suffers thereby. The money saved during the winter barely reaches through the expensive summer months. Four weeks, as in Germany, is all that nature would require and the finances warrant.

No profession, trade, or calling gives more than a month to vacations, but the teacher, who is not too well paid at best, has one-fourth of the year and some more to live without any income. Aside from this, pupils become estranged to their work during this long interval, and months pass before they are rightly in the harness of study again. This custom will undoubtedly continue in spite of our protest, but the leisure hours we have we can employ well. It is he who never uses the leisure moment that never has any. How often is it that when we have nothing to do we can find no time for anything but neglect? The more we do the more we can do, the busier we are the more leisure we have.

Teachers in search of good pieces for teaching purposes should examine the programmes of concerts published from month to month in THE ETUDE. In these you find the best pieces each teacher can present. This is the object in printing these programmes, that teachers may know what is being used by their colaborers in the profession.

While we are interested in everything that pertains to music and alive to everything that has the remotest bearing to the art of teaching music, we cannot for the good of the greater number of our subscribers give space to answering many of the questions, of a general nature, sent us. Our readers will confine their queries as much as possible to the pianoforte. Our aim is to conduct a journal for pianoforte teachers and students, if we go out of our sphere, it is weakening to us. This relates only to our question and answer column. By enclosing stamp for a reply, questions of a general musical nature will be considered.

It has been intimated that THE ETUDE institute a new department in its columns, namely, an entertaining corner. The thought has occurred to the editor before this, but as that is such a departure from the character of the publication, we thought we would submit the matter to the readers. We will open such a department if it is the desire of the majority of our readers; therefore, those who desire that we devote a portion of our journal to entertaining musical literature will please drop the editor a postal card. Should a sufficient number of our readers vote in its favor, we will appear in September issue with something non-didatic. We will not give our readers any silly puns, vulgarisms, nor non-musical paragraphs. There are many anecdotes relating to music that we have felt an irresistable desire to print. Such a department, properly conducted, would afford enjoyment to all, which is after all the end or aim of music. Those that are opposed to the idea are also asked to give their opinion.

In the next edition of THE ETUDE we expect to print 10,000 copies. The issue will be greatly enlarged and contain unusually interesting and instructive matter. The attention of advertisers is called to this critical number, which will be read by 10,000 teachers of music in the land. Each regular subscriber can have one extra copy of this special number to hand among pupils and friends.

A BARGAIN.—By advertisment contracts we have two organs at our disposal, by two of the leading makers.

These organs are entirely new, and will be shipped from the factories direct. SIXTY DOLLARS ($60) will purchase either of these instruments. The list price is $220 each. The maker's name and full description, printed in catalogue, will be sent on application. We withhold names of makers in this announcement on account of this extremely low price, which might place these makers in a wrong light before the public, for the cost of manufacturing these instruments is greater than they are here offered for sale. We have only two instruments, and those who send a deposit when writing for the maker's name and description of the instruments will first be considered. The first two deposits only will be retained, the others returned. Should this announcement meet with favor with those teachers who often have occasion to supply pupils with organs, we may continue to take in advertisements for this purpose in greater number, which could be made to include pianos also. It is quite evident that this plan will be of great benefit to those teachers to operate in this line, and still leave us enough margin to pay for inserting the advertisement.

Before making arrangements for your supply of sheet music and books for the coming season write to us for our terms. We supply everything published, both domestic and foreign. (See advertisement on cover of this issue.)

An accident happened to the instalment of "The Course in Harmony," which will prevent its appearance before next issue, when we hope to issue it as a supplement in page form. This will permit of larger installments each month.

For some unaccountable reason Prof. Snyder's translation of "One Hundred Aphorisms" failed to reach us this month. No doubt the mishap was unavoidable, and that next month the Aphorisms will appear in greater number than usual.

William A. Pond, Jr., music publisher, died recently, in his thirty-fourth year. The firm of William A. Pond & Co., of which he was the leading member, had, under his management, published some of the best works ever issued, and in a very correct and attractive form. His death, while it is a loss to the music trade and profession, it is hoped will not stop the progressive movement of the old firm of William A. Pond & Co. His father and brothers will still carry on the business as usual.

We are indebted to the enterprising firm of WHITE, SMITH & Co., Boston for the following Campaign music: 1, "His name is Jas. G. Blaine," music by H. B. Roney. The author we know to be a capable musician and has given us a "tip top" campaign song. 2, "Three cheers for Cleveland" (male chorus), G. Munyon. The song is simple and has a patriotic ring to it, The ward politicians can join in the chorus after a few hearings. After the campaign the tune, with other words, will be heard in Sunday-school. 3, "Hon. Glover Cleveland's March," E. H. Bailey, Op. 58., a light march which will help along the campaign, and then go to its long home to be followed by 20 others just like it. 4, "Lieut. A. W. Greely's Grand Rescue March," by E. H. Bailey, Op. 93. At the rate of increase of opus numbers from 58 to 93 during the past weeks we should judge Mr. Bailey has been composing but a few months; but we know him to have written some very creditable church music. This march has more merit than the preceding one, which is spoilt by having the 17 measure in the trio instead of 16.

Liszt's four most famous pupils were Rubenstein, Bulow, Tausig, and Bendel.

OLIVER DITSON & Co., Boston, are ever active publishing useful compositions for teaching. We have recieved a bundle of nine pieces which deserve popularity. "Memory," by Burr, is quite a pretentious composition with a vocal part *ad libitum*. The rest of the pieces are all of the light, pleasing order, without becoming too commonplace and insipid. The house of Ditson & Co. it seems are rejecting all frivolous music and publishing only worthy, chaste compositions which for such an influential house must have direct bearing on the whole musical tastes of the land. If the publishers would only stop issuing new crops of unworthy music, the existing crops would soon wear out, and then there might be a chance for something better taking root, and it is with pleasure we see the house of Ditson & Co. giving us the instalment of such good music. The nine pieces are,—

1. "The Child's Prayer" (30 cts.), Song by Granger.
2. "The Swallows" (35 cts.), Song from the Spanish, by Boott.
3. "About your Window's Happy Height" (30 cts.), Song by Coy.
4. "My Bride shall be my Flag" (40 cts.), by Rotoli.
5. "Killarney" (25 cts.), of the Sweet Home Set, by Marlath.
6. "Memory" (65 cts.), for Piano, by Burr.
7. "Trip to Africa," Opera Budget (35 cts.), Piano piece, by Suppe.
8. "Holiday Amusement," Landler. (30 cts.), Piano piece, by Low.
9. "Night Elopement Galop" (35 cts.), by Fahrbach.

It is seldom that the perusal of a book has given us as much satisfaction as J. C. Fillmore's "Pianoforte Music."* As it covers a field hitherto not occupied by any English-speaking writer, a few hints at its contents may be appropriate. It explains the natural epochs into which the history of pianoforte music is divided, states the principles governing the music of the different periods, points out the relation of the works of various schools, gives short sketches of the lives of the greatest composers, with critical explanations of their aims and their works, and shows how each principle was brought to its culminative point. In the last chapters the minor composers are noticed, and the development of the technic is traced. We do not know of a single book which will lead the earnest student to so comprehensive and clear a view of the whole field of pianoforte music, its meaning and comparative merit, as this excellent work of Mr. Fillmore. The chapters which treat of the Context of Music, and the Classic and Romantic are especially good and instructive. The sketch of the life of Chopin also gives many new points not to be found in English biographies of that composer. The concise and clear language in which all the subjects are presented demand special commendation. May this valuable addition to piano music literature find its way to all music lovers, and its effect will be highly beneficial.

Burney's "History of Music" is a very rare and valuable work. The work is in four large volumes (1776), published in England. We can supply a copy of this work in fine condition, extra binding, for about half the price the work brings in the book-stores. The work has brought in the market all the way from $35 to $70. The work should go into one of our college libraries.

Numerous requests to send proceedings of last meeting of Music Teachers' National Association have come to us from subscribers. The pamphlet is not yet printed, due announcement will be made in this journal of its appearance. The last year's proceedings are just out, and can be had at this office.

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* Townshend MacCoun, New York.

EDITORIAL NOTES, ETC.

Blanche Roosevelt has much to say about music study in her new novel, "Stage Struck." The heroine of the story takes lessons from Garcia, who, in speaking of Jenny Lind, says, "I will tell you in what she was greater than any pupil I have ever had. I would play over a cadenza or a phrase, saying, 'Do it so.' She always listened very attentively, never interrupted; then, when I had finished, she said, 'I have thought it over, and do not understand. Would you tell it me again?' I would tell her a second time. She studied it slowly, minutely, and then had the courage to say, 'I think I have some comprehension of your meaning, but it is not yet clear.' I have any amount of patience, and I told her a third time. She at last seized upon the true meaning; and, although slow in learning, she never forgot. The reason of Jenny Lind's enormous progress in so short a time was this,—that after a first and thorough explanation she knew how to apply herself in the right way to study. I never remember to have repeated the same thing a second time to her after the lesson. In consequence, she learned more in one year than other pupils will in ten years or in a lifetime. . . . Jenny Lind was not much of an actress, and her only genius was in the power of continuous application.

Josef Gung'l, the popular waltz composer, died a few weeks ago at the Hungarian town of Esambek, where he was born in 1810. Gung'l and his band were well known in all European cities, which for many years he visited alternately. He wrote several hundred pieces of dance music, besides some more ambitious works. For some time past he had been conducting the orchestra at the balls of the Paris Opera.

George T. Bullings is at work on a comic opera. The libretto is by a prominent journalist, and said to be sparkling with wit and really *new*.

Two cantatas of Beethoven have been discovered in Leipsic. They are some of his youthful productions while he was yet in Bonn. The authenticity of the works is, say the most competent judges, beyond all question. Herr Hanslick and Brahms, who, after playing them over, exclaimed that even if Beethoven's name had not been on the score, there would not have been the slightest doubt as to their authorship. The cantatas are written for an orchestra and chorus with solo parts.

Dudley Buck has been honored with the compliment of the title Doctor of Music by the Yale College, but if the title has not been exactly spurned, it has been most emphatically rejected. Here is his letter to the president of Yale College.

BROOKLYN, June 28, 1884.

NOAH PORTER, LL.D., President Yale College:

MY DEAR SIR,—Rumor, in shape of various letters received, reports that Yale College has just conferred the Musical Doctorate upon the undersigned. Assuming this to be the fact (in absence of official notification as yet), I take the liberty of addressing a few personal words to you.

No one could appreciate better than myself the high honor of such a compliment, coming from such an institution as old "Yale," but I must say candidly that I have a distaste amounting to unconquerable repugnance to all titles of this kind in my profession. In the literary sphere it is quite different.

Time alone can test what may be of value in my work, and a degree actually hampers rather than aids me. Twice I have previously declined, when I knew in advance that friends were moving to this end, and I should most certainly have taken active steps to prevent it in the present case, had the result not come upon me as an utter surprise.

I feel deeply that this is an ungracious letter to write, but what I may call my conscientious scruples are still deeper. Will you not then assist me in having the matter dropped. I shall never forget the honor intended, but feel that I must be unhampered by titles, even when coming from such a distinguished source.

Very truly yours,
DUDLEY BUCK.

The American College of Musicians will have an excellent advocate in the Brooklyn organist. In a letter to the president of Music Teachers' National Association he utters the true sentiments of that body. The title of Doctor of Music will, with the advent of the American College of Musicians, fall below par, and soon sound as tinkling cymbals to the ears of the musician, while the degree of "Master of Musical Art" will be honored among the musicians as a merit rightly won.

When Rubenstein, the famous pianist, visited this country, he was given a reception in New York, to which the flower of the profession in this country was invited. Among others came the hero of this story. Introductions followed the arrival of the guests, and finally "Dr." —— arrived. In the course of time he was especially introduced to the talented Rubenstein and introduced as Dr. ——. Rubenstein at once pricked up his ears at the bestowal of the title upon the gentleman before him, and saluted him with a very low, respectful bow. During the evening he showered great attention upon the "Doctor," and finally, in conversation, asked him where he had won his degree. Dr. —— replied, proudly, that he had received it at Yale College. Rubenstein regarded him with astonishment for a moment, and then remarked, "Has Yale College a chair of Music?" "No," replied the titled musician; but ——" "Ah!" interrupted Rubenstein, with a poorly-concealed look of disgust on his face, and shortly afterwards turned away and devoted himself to others less titled, but more modest. This story illustrates the respect with which the degree is regarded by musicians. It is not regarded with any respect at all. In conferring it, furthermore, Yale College gains no credit. It has no right to confer it, and it should not, therefore, hesitate to abolish the custom. Certainly it brings no honor to Dudley Buck in the estimation of those eminent in his own profession.

In the matter of music the English and most other European nations are far behind the Teutons. According to statistics recently published, there are three hundred towns in the German Empire possessing orchestra and choral societies that give concerts in the season.

The eminent conductor, Michael Costa, died on the evening of April 29th, at London. He was born on the 4th of February, 1807, in the city of Naples, Italy.

Prof. Ludwig Stark, of Stuttgart, died on March 22d. He was one of the authors of the Stuttgart Piano School. Also the renowned dance music writer, Waldteufel, is dead.

There is an Oxford tradition that at an amateur concert, about the year 1827, the performance of the first male pianist that had been seen in that university was awarded with a storm of hisses. The pianoforte was then regarded as essentially a woman's instrument.

B. J. Lang, of Boston, says he once had an application from a lady to teach her the melodeon, she to do the practicing on the accordeon.

"DETAILS."

THERE are careless performers enough, both singers and players, and of careful ones not a few; but how rarely one finds one of the latter class who not only takes great pains in studying the composition he (or she) is about to sing or play, but takes these pains intelligently and with correct aim, so to speak! How many artists are there, not especially young ones, who spare themselves no efforts in studying a composition which they are "getting up" for performance, but who yet manage somehow, in spite of all their care, to let just the very gist of the work, the most important point of all, slip through their fingers, as it were, and escape them! For instance, A may be studying a great "Funeral March" for the pianoforte. He practiced assiduously, is not content until his fingers have mastered every technical difficulty, does not rest before his searching eye has noted every expression mark, he examines every phrase to see how its beauties may be revealed to the fullest extent; yet, when he comes to play the piece, it is as plain as day that one all-important point has escaped his notice, after all. He infuses into his playing all the tragic gloom and funereal sadness that music can express, nothing can be finer than his execution nor more heart-moving than his touch, tears drop from his finger-tips; but the music, as he plays it, is like anything you please more than it is like a march. The one thing that absolutely escapes his notice was that the piece he was to play was a funeral *march*. Take another example: B is to sing a love-song. In his rendering, he throws into his voice all the passionate expressiveness he can command, every word in the text suggests to him some appropriate shade of expression, the poet might esteem himself thrice blest to have his verses so carefully, intelligently, and feelingly delivered; yet, while listening to B's singing, we may recognize the beauty and poetic truth of his musical declamation, the warmth of his sentiment, and the high finish of his style, but no one could for a moment imagine that he was singing a *song*. That little point escaped him.

Now, the trouble with both A and B was two-fold. In the first place, they fixed their attention so wholly upon separate details that they never thought of considering the due relation that all these details should bear to the whole musical picture. In the next place, they grasped very well what emotions, moods, passions, the composer intended to express in his music, and gave their whole mind to discovering how they themselves might best express these emotions, but without taking into account for a moment *how the composer had expressed them*, which was, after all, the most important point. The subordination of musical details to a musical whole, the coherence and perspicuity of the rhythm, the clear rendering of musical phases *as such*, was as nothing to them. True, the ringing spirit of the present day is all in the direction of making music (vocal music) express the words of the text with the most constant and minute exactness. Modern vocal composers paint in detail, and singers must needs follow them. But, when a singer takes up the work of a classic composer not of the modern school, he should endeavor to see whether that composer really intended to paint in detail or not, and should govern his style of singing accordingly. If he does not take this point into consideration, he may very likely do full justice to the poetry, but only at the expense of tearing a beautiful melody to shreds.—*Musical Herald.*

THE SYMPHONY OF LIFE.

(For THE ETUDE, by E. S. T.)

THOUGHTS are the music of the soul unspoken,
The vague conception of a dream;
And acts, the spell of silence broken,
The lasting utt'rance of the theme.

Life is a mighty symphony composed
And written by the *Maestro* in our hearts;
To us is given to play
The separate parts
As best we may.

No discord is there in the harmony;
Never a theme so God-like, so divine.
Alas! by us essayed,
No single line
Is rightly played.

Oh, patient *Maestro!* such an orchestra
Did never human skill attempt to train.
Would that we had the art
To read the strain
Within our heart.

Would we could grasp, when simple chords are written,
That *chords alone* are by the *Maestro* meant.
His is alone the skill;
Be we content
To do His will.

Questions and Answers.

[Questions pertaining to the study of the Pianoforte will receive attention, and answers appear, usually, in the following month, if received before the FIFTEENTH *of the current month. The writer's name must accompany letter to insure an answer.]*

QUES.—Explain to me the time in the *last* measure of Amusement No. 42, page 186, in Richardson's Piano Method? —I. E.

ANS.—The measure you site is in the form of a cadenza, and has no definite time. The close of Melody in F by Rubenstein is similar to this. The triplets in this case indicate the fading out of the figure of the composition, thus rounding off the whole composition.

QUES.—Will you some time give us in THE ETUDE your lecture on "The Piano Teacher?"—A. B.

ANS.—That lecture was published years ago in a journal which is now defunct. Reasoning *a priori* we do not feel safe in risking the life of THE ETUDE by reproducing that lecture.

QUES.—Will you be kind enough to give me a list of pieces suitable for Concert in the third, fourth, and fifth grades that is reliable and classical?—COOKE.

ANS.—Next month, when schools open, we will prepare such a list. In the meantime the list in the February issue can be consulted with advantage.

QUES.—How far advanced should a pupil be, or how long should a pupil study before taking Etude No. 1, in Nov. (1883) ETUDE, by Le Duc?—S. M.

ANS.—Le Duc Studies, Op. 128, are the very first studies a youth takes after emerging from the instruction book. They are intended for small hands. There are no more pleasing, instructive, and easy studies in extant, and we purpose in the near future to edit and reproduce the whole set in THE ETUDE.

QUES.—Will you please tell in the August ETUDE the meaning of this sign 𝆏 found so often in modern composition?—M. S.

ANS.—It means a pressure rather than an accent. A mild form of the sforzando or the sign Λ. The three grades of emphasis are designated by *sfz.* or Λ, *sf.* or > and the sign in question 𝆏 which is only to indicate a delicate pressure above the rhythmetical accent for closer shading of the music. It is also used in connection with the staccato mark thus —.

QUES.—Why are there so many minor scales in use? There is the Natural, Melodic, and Harmonic, besides another, thus: A, B, C, D, E, F♯, G♯, A, ascending; and A, G♯, F♯, E, D, C, B, A, descending. Said scale appears occasionally in late instruction books; what is it called? I notice each book or composer has but *one*, but there is quite a difference *which* one, some even clinging to the old melodic. I use this one: A, B, C, D, E, F, G♯, A (only the seventh being changed), Harmonic it is called. Is there any other kind in use not mentioned here? If so, please enlighten me. Am I right in using Harmonic in preference, or is it just a mere matter of choice or taste with individuals, and no particular law about it?—I. G. L.

ANS.—In the May issue we gave in the Question and Answer column much of the information you now desire. We will now again attempt to throw some light on this subject.

The reason we have a minor scale is, to express the sorowful and mournful side of our nature. The major mode is adapted for bold, bright music; the minor for plaintive and "dull" music. This latter is brought about by using a minor third and sixth instead of major. In the scale of G, for example:

Major,—G,	A,	B,	C,	D,	E,	F♯,	G.
Minor,—G,	A,	B♭,	C,	D,	E♭,	F♯,	G.
	1,	2,	3,	4,	5,	6,	7, 8.

The third and sixth are depressed, hence the name "minor." Were only the B made minor, the scale would only differ from the major in one tone, and could not have a minor subdominant chord, C, E♭, G, which is as important in establishing the minor mode as a minor tonic. In all scales the inversion of all tones are the same; thus, 1 and 8 are perfect, 2 and 7 are major, 3 and 6 are major or minor (according to the mode), 4 and 5 are perfect. If you have a minor third and a major sixth in the same scale, you destroy this unity, which would greatly effect musical composition. This minor scale, with the third and sixth minor, is the *true minor*.

On account of the awkward interval of a tone and a half, which vocalists find harsh, they alter this true minor scale for the sake of a more graceful flow of melody. This awkward skip is a very good technical practice, and is the one pianist will have more occasion to use, and possessed, as it is, of uniformity in ascending and descending, makes it preferable to the others.

Where the two minor scales are used,—one in ascending the other in descending,—it is called the mixed. Marx suggests another minor scale; thus, A, B, C, D, E, F, F♯, G, G♯, A, but he attaches no importance to it. We would advise all teachers to first use the Harmonic, and afterwards acquaint the pupils with the other—the Melodic. The natural does not establish the minor mode sufficiently (the leading tone being absent), hence it had better be ignored entirely in piano teaching.

QUES.—Please tell me the best course for a new beginner, for little ones especially.

ANS.—Have you ever tried Urbach's "Prize Method?"

QUES.—Will some one be kind enough to give me the best course to pursue after a pupil has taken Bertini's studies, as regards studies, finger exercises, sonatinas, and pieces?

ANS.—Will some one?

QUES.—What is the difference between Tausig's edition of Clementi's "*Gradus*" and Clementi's "Gradus" *ad par*, from L. Köhler's High School.

ANS.—In Köhler's High School you only have selections of the work, arranged progressively with verbal directions, for which Köhler is famous. In Tausig's edition the whole work is given complete, without annotations, except in a few instances.

QUES.—Will you give the names and descriptions of a couple of the seventh grade pieces suitable for a popular concert.—M. S.

ANS.—See answer to Cooke, which will apply to this question. We cannot, however, promise you descriptions of the pieces.

QUES.—In Heller's Etudes, Op. 47, Nos. 7, 8, the movement is given respectively Vivace, ♩. = 108, and Assai Vivace, ♩. = 76. It has puzzled me not a little, possibly it may be I am not quite up to the metronomic marks. I should call the latter the faster of the two, according to the words Assai Vivace, but according to the metronome the first, I should judge, was the faster. It may be the time, $\frac{9}{8}$ for the former and $\frac{3}{4}$ for the latter,—has something to do with the metronomic figures.

ANS.—A dotted half-note, thus, ♩. = 76, is the same as twice that number with a dotted quarter (as in No. 7 Etude), or 152 = ♩, which is clear that No. 8 is the faster. Aside from this, the metronomic indications in these studies had better be ignored. It requires the finest technic of an artist to play them properly up to the time indicated.

QUES.—Cinti Damorean speaks of *vibrating* notes with the voice, in her Vocal Method, for instance, page 32, Exercise 33. What does she mean and how shall I teach it? Steiner defines it, "A tremulous quality of tone," etc.; would the *light* trill on these notes produce the right tones. Much trembling and *shivering* of the voice savors of affectation, which is to be abhorred, but occasionally such tones may be rendered with good effect.—C.

ANS.—Madame Cinti Damorean was (and possibly still is) a teacher in the Paris Conservatory. She teaches the use of "vibrating tones" (so called), which are the same as the tremolo. The "vibrating tones" are produced by means of a forced delivery of the breath; that is, instead of allowing the breath to *flow* forth naturally, it is *forced* out in large volume, and the tone which is produced thereby becomes tremulous as well as powerful. This quality of tone is not to be commended, except for rare use, for the reason that its frequent employment injures the voice, and in many instances destroys it. The French school of vocalism has fallen into some disrepute, and largely from its very general employment of this injurious practice.

CONCERT PROGRAMMES.

Ann Arbor (Mich.) School of Music C. B. Cady, Director.

Sonata for piano and violin, Op. 19., Rubenstein; Sonata and Capriccio, F Minor, A. Scarlatti; Gavotte in D Minor, J. S. Bach; Elegie in G, Schubert; Impromptu in A flat, Chopin; "Lux Benigna" (Baritone Solo with Quintet accompaniment); Melodie and Scherzino in F, Moszkowski; Gondellied, F Minor, Richter; Rondo Capriccioso, Mendelssohn; "Die Forrelle" (Transcription), Schubert-Heller; Concerto in C Minor (Allegro, with Reinecke's Cadenza), Beethoven. The concert was given by Miss Mary L. Wood from memory.

Mt. Carroll (Ill.) Seminary.

Chorus "Holy, Holy is the Lord," S. Downs; Piano Solo, "Aufschwung," Schumann; Recitation, "Lebewohl" aus Schiller's Jungfrau von Orleans; Vocal Solo, "Or la sull' onda, col pensier mio," Piano Solo, Humoresken, Op. 6, Nos. 2 and 3, Grieg; Vocal Solo, "Regnava nel Silenzio," from "Lucia," Donizette; Piano Duo, Impromtu on a theme from Manfred, Schumann-Reinecke; Vocal, Selections from the "Oratorio Elijah," (Aria, "Hear Ye, Israel"), Mendelsshon; Piano Solo, Chant sans Paroles, Tschaikowski; Vocal Solo, Recit. and Aria, "I will Extoll Thee, O Lord," M. Costa; Piano Duo, Andante, Op. 46, Schumann.

Mrs. S. M. Lutz, Decatur, Ill.

Sonatina, No. 3, Op. 36, Clementi; (*a*) Impromptu Etude, Heller, (*b*) Andante con moto, Mendelssohn; Four-in-Hand Galop (Grade 1st); Schumann's Rules and Maxims for Young Musicians; (*a*) two Etudes, Heller, (*b*) Valse en Octaves, Concone; "Winter," Op. 169, Lichner; "Bolerio," De Prosse; (*a*) Etude No. 13, Heller, (*b*) "Auf Bergeshoken," Lichner; San Souci Galop, Ascher; Piano Duette, "La Chasse Infernale," Kolling.

Neave Music School, Salisbury N. C., W. H. Neave, Director.

Overture to Masaniello (on two pianos), Orchestral, Auber; Vocal Chorus, "The Blue Danube Waltzes," Strauss; Piano Duo, Gallop, "Unter Donner und Blitz," Melnotte; Vocal Solo, "The Likeness of my Sainted Mother," Andre; Piano Quartette, "Rose Polka," Kunkel; Vocal Solo, "Bliss, all Raptures Past Excelling," Robyn; Piano Solo, "Eolian Whispers," Auchestra; Piano Quartette (Orchestral), a lyric Fantases, W. H. Neave; Vocal Solo, "Robin's Come," a waltz song, Henssler; Piano Solo, "Rondo Brilliant," in E♭, Von Weber; Piano Quartette (Orchestral), arranged by W. H. Neave; Vocal Duo, "Over the Stars there is Rest," Abt; Piano Solo, "Faust Waltz," Liszt; Vocal Solo; "My Night's Bright Star," Abt; Piano Duo, Concerto, Reinecke; Vocal Chorus, "All's well," Braham; Piano Solo, "Valse," Opus 64, Chopin; Piano Trio (Orchestral), "Rode's Air-Varie," Rode.

Oberlin (Ohio) Conservatory of Music, H. H. Carter, Teacher.

"Feu roulant" (two pianos), Durerney; Allegro from the D Major Concerto, with cadenza by Reinecke, Mozart; Trio in C Major (Allegro, Andante, Presto), Haydn; Capriccio Brilliant, Op. 22, Mendelssohn; Op. 12, Nos. 7 and 8, (*a*) Tranmes-wirren, (*b*) Ende vom Lied, Schumann; Sonata for piano and violin, D Minor (Allegro di molto, Larghetto, Allegro molto vivace), Gade.

Normal Music School, Defiance, Ohio, J. F. Kinsey, Director.

Chorus, "Honor and Glory, Almighty, be Thine." Sir Michael Costa; Piano Solo, "Lo'rage" (the storm at sea), Op. 53, Sydney Smith; Chorus, "The Farmer and the Seasons," Root; Song, "My Little Woman," Osgood; Trio, "Hail Evening Bright as Queen Maria Antoinett; Piano Solo, "Nearer My God to Thee" (new transcription), John Rive King; Song, "Sing Sweet Bird," Gans; Chorus, "Gypsy Life," Schuman; Duet, "We Come from Fairy Bowers," Giever; Quartette and Humming Chorus, "Soft Floating on the Air," Root; Chorus, a "A new Created World," b "The Marvelous Work," from "The Creation;" Piano Solo, "Soirsee et Ball, Polka de Concert," Pattison; Chorus, "Oh, Italia Beloved," ("From Lucrezia") Donizetti.

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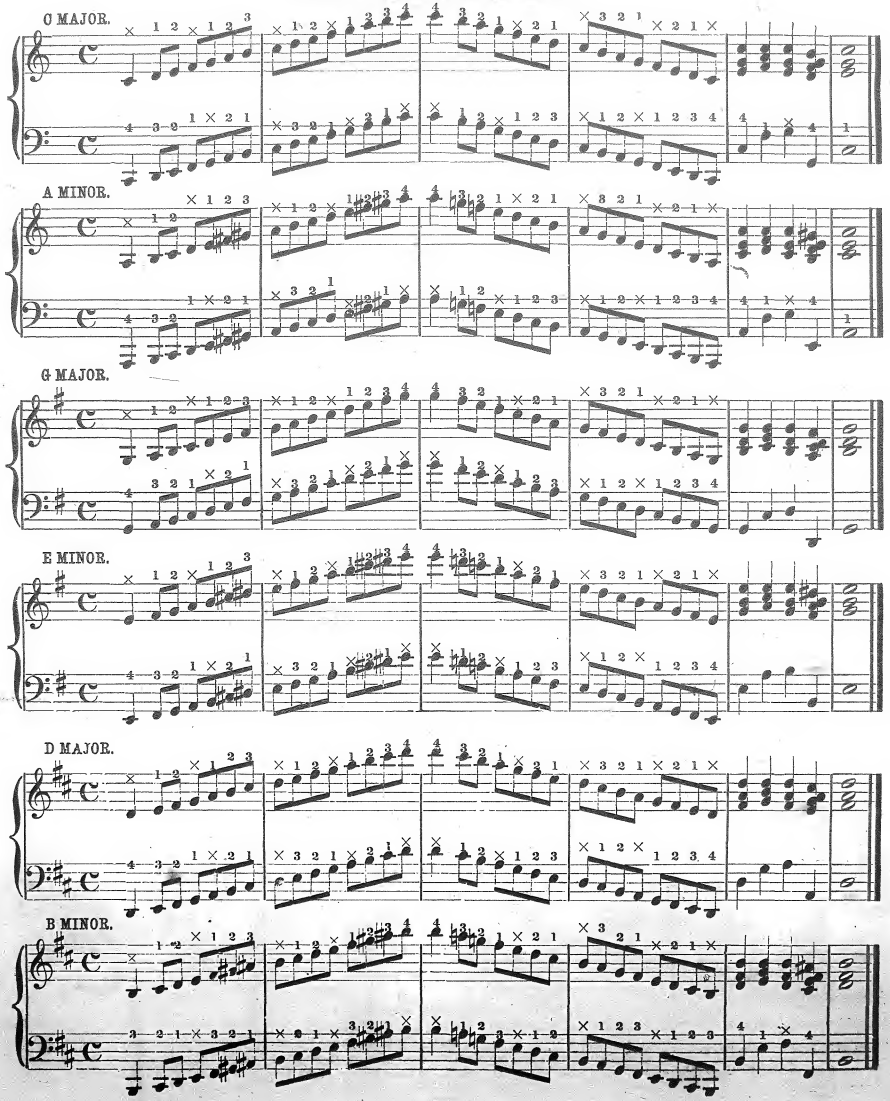
CADENCES AND SCALES
OF THE
MAJOR AND MINOR KEYS.



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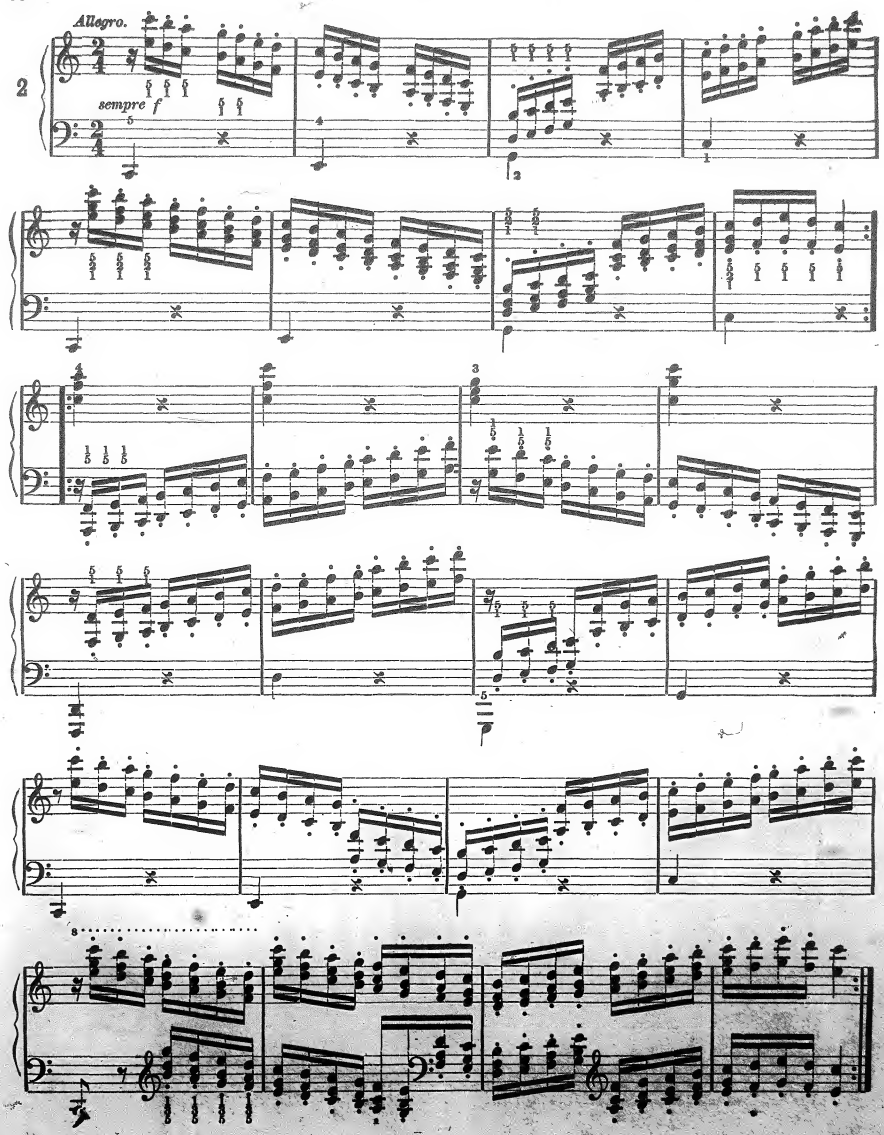

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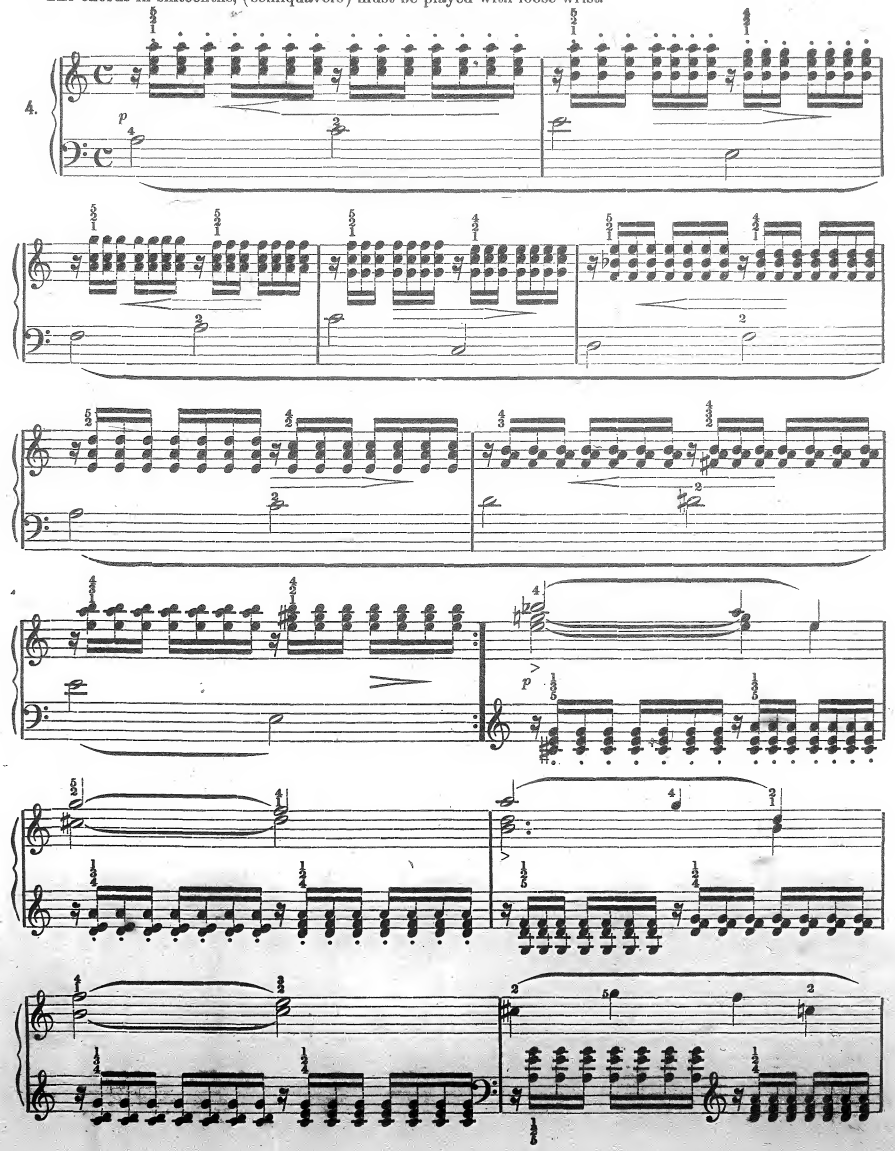
The chords in sixteenths, (semiquavers) must be played with loose wrist.



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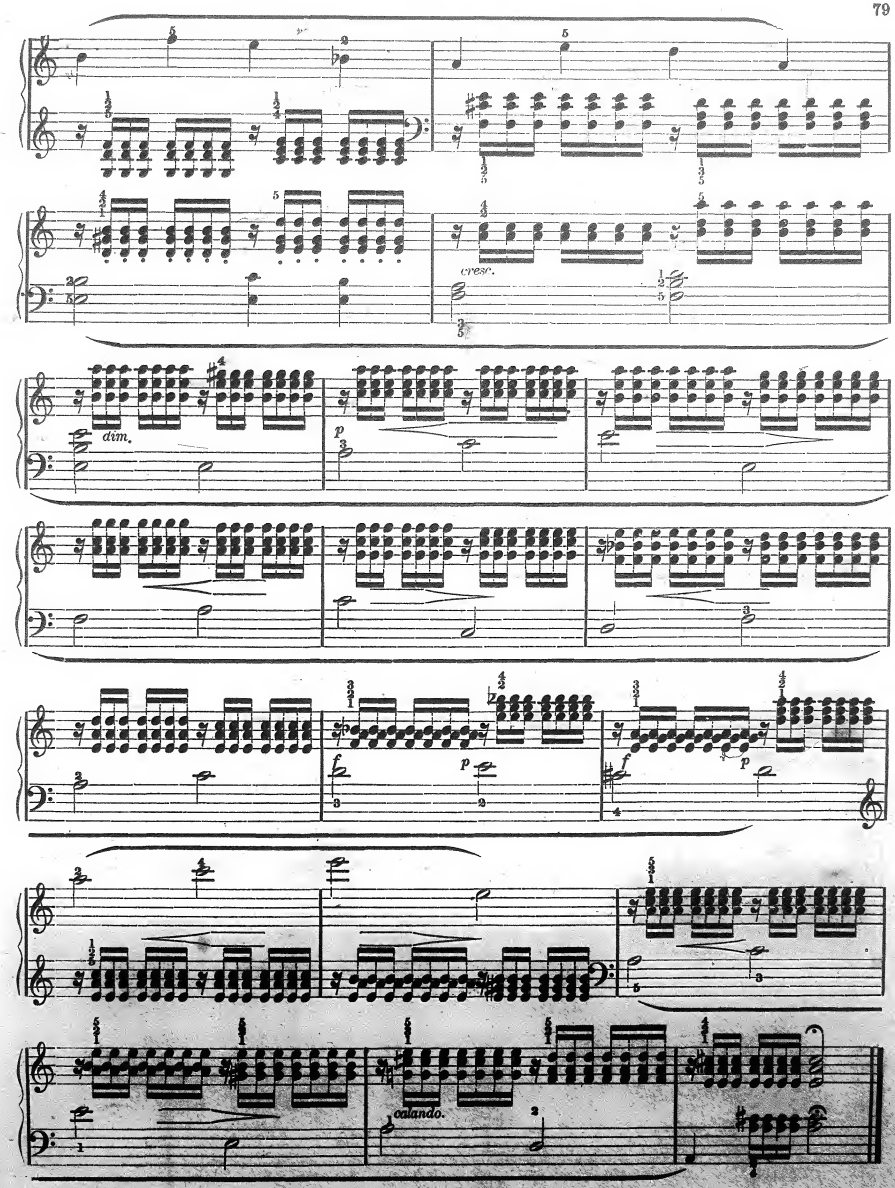

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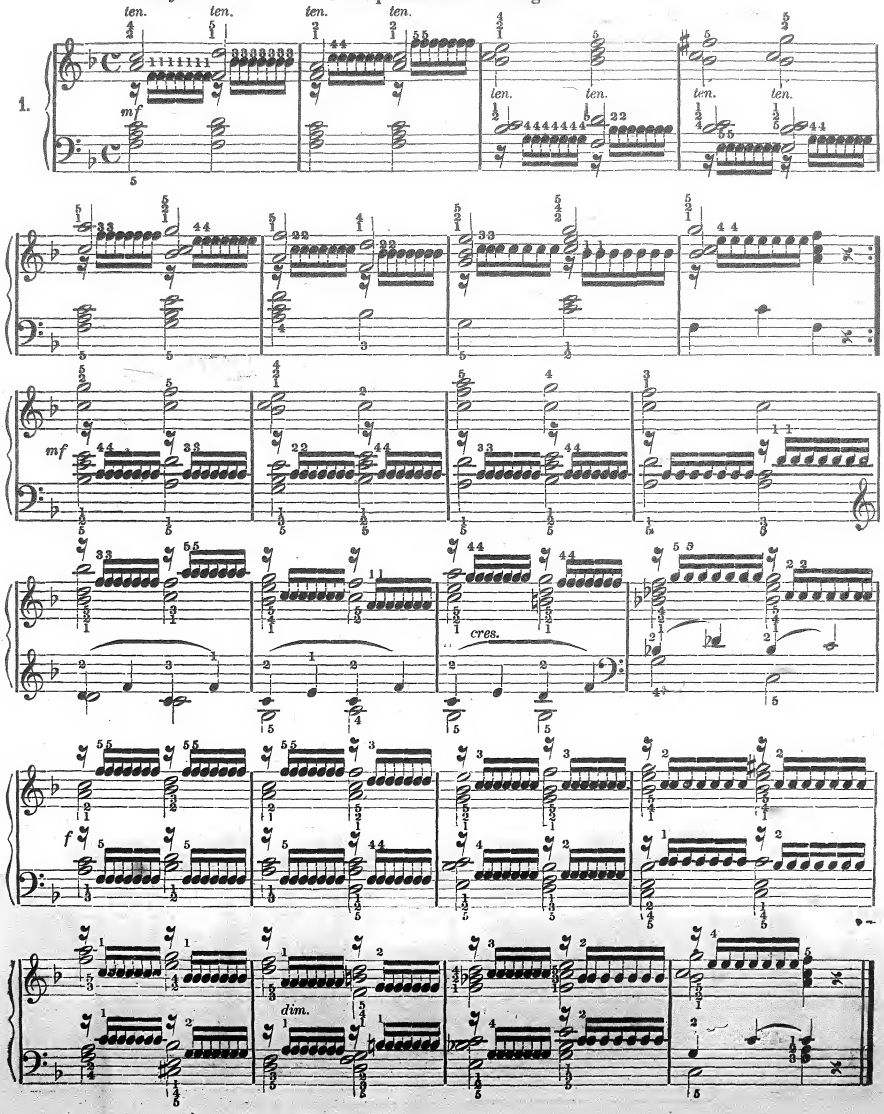
§ 42. 75

TWELVE MORE STUDIES FOR DIFFERENT TECHNICAL AND MUSICAL OBJECTS.

Allegro Moderato. The equalization of the fingers.



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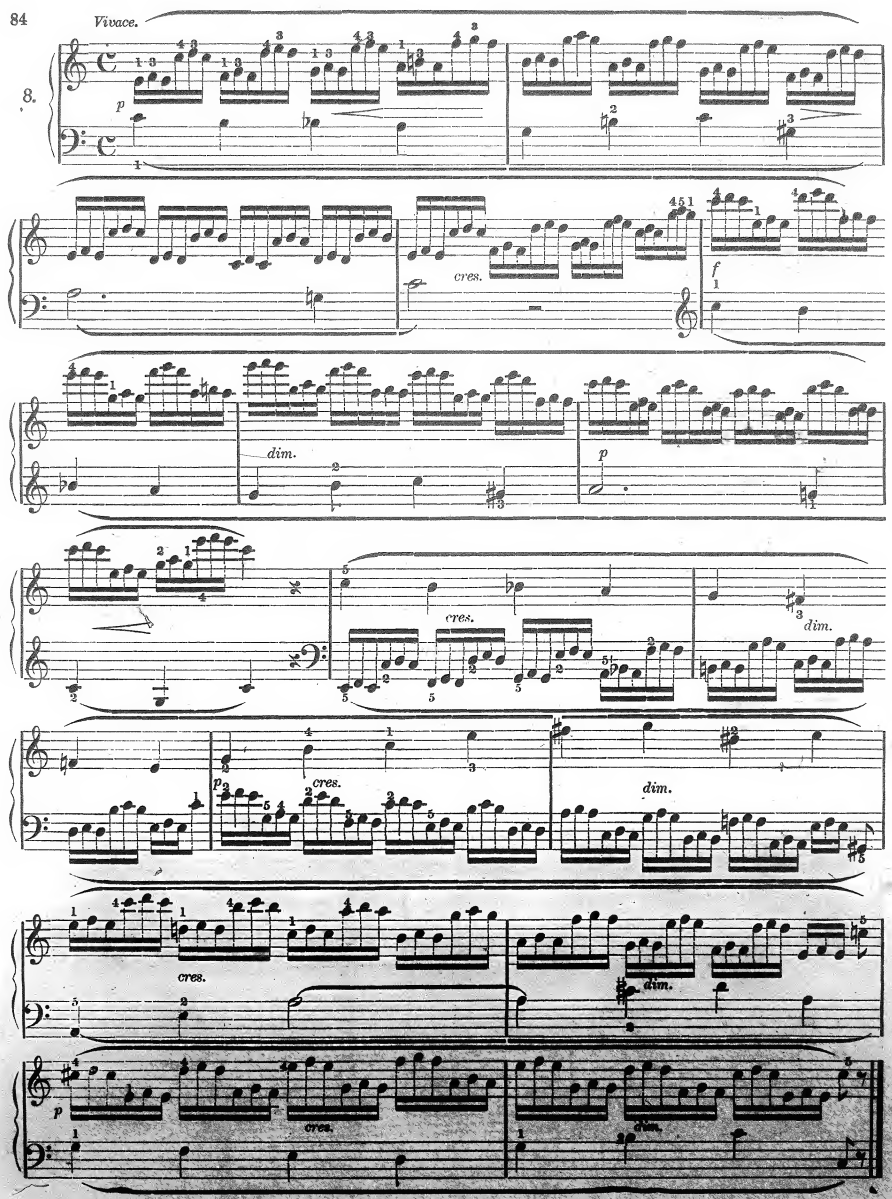

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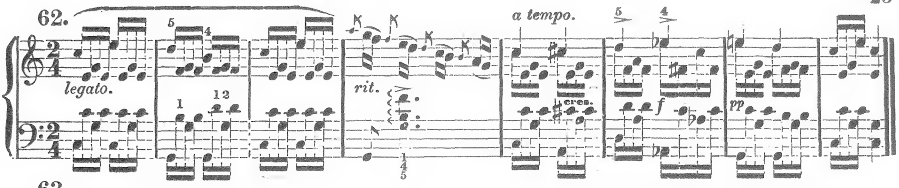
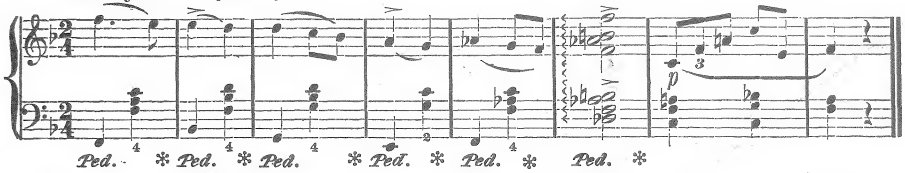


63.

Für weiche Accentuation im piano.
Sehr langsam. Very Slowly.

For soft accentuation of Piano passages.



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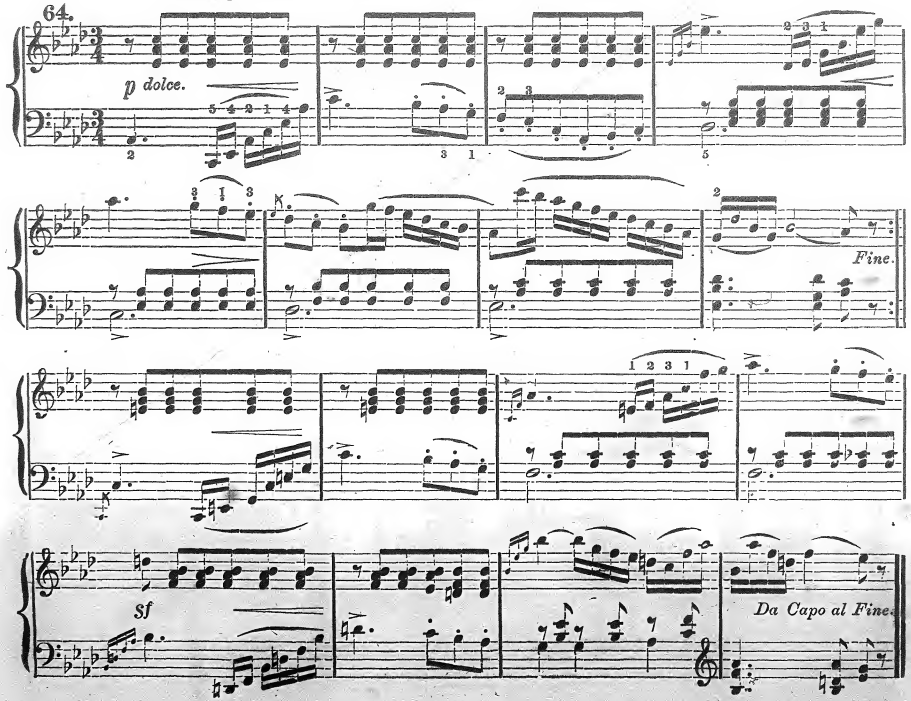

THE GOSPEL OF SIMPLICITY.

A SHORT SERMON ON A MUSICAL TEXT.

FOR THE ETUDE.

MY text is to be found in Schumann's "Musekalische Hause- und Lebensregeln," and reads as follows:

"Benühe dich leichte Stücke gut und schön zu spielen."

Which, being literally translated, reads, "*Trouble thyself simple pieces well and beautifully to play.*"

Schumann stands pre-eminent among musical artists for his deep penetration into the secret springs of his art. He was at once artist and critic. Perhaps not so much critic as philosopher. But few great creative artists have been endowed with that critical and philosophic power which enabled them to lay bare the hidden processes of their creative activities, and thus to furnish the plummet with which the depths of art may be sounded. Such a man was Wagner, and before him Robert Schumann. So that it was not far from the truth when it was said that in Schumann's works, musical and literary, was to be found the deepest and truest philosophy of music. Certain it is that from no other musical writer can be gathered so many incisive thoughts, gems of philosophical truth, which lie at the very foundations of the musical art. But, like all great truths, they do not lie on the surface of Schumann's writings, they must be searched for, and are revealed in all their beauty and breadth of significance only to the student, the earnest seeker after truth. Schumann has embodied them in terse, concise forms, which "speak not enough, but leave somewhat to be understood;" and they carry convictions with them because they belong to art universal. The philosophy underlying them finds a fit application in every art.

The text chosen for this discourse is one of those specimens of gold ore. Its special object is to define the relation of the student to his art- under a given condition, but we have, hidden beneath this exterior idea, the deepest, broadest philosophy of development, because it is the embodiment of the most vital law of intellectual growth. Men talk of the *unintellectual* character of music, but where musical education is the theme of discussion they are driven to the use of intellectual terms; they must seek for the laws of intellectual growth. We have in our text the lesson of lessons, equally dimportant for teacher and pupil to learn. Indeed, if the teachers comprehended its hidden truths and their vital relations to a healthy development, the students would of necessity learn the lesson, and hence those who are preparing to teach are to remember that I speak to them in particular.

The truths of our text, if rightly understood, involve all others as a necessary sequence. The text predicates a "straight and narrow way," through which all must pass if they enter at all. It teaches the old, old truth that "except ye become as little children, *ye cannot* enter in." It teaches, in short, the *gospel of simplicity*. And certainly no gospel, as far as art at least is concerned, is more needed in this age than the gospel of simplicity. Let us, if possible, crush out in the crucible of analysis some of the pure gold of truth which our text contains.

I. "Bemühe dich."—Energy is the first great principle of existence. What is life, thought, yes, even death, but varying manifestations of energy! Look at this tiny violet at our feet as it turns its face of beauty up towards the sunlight. Can you see it grow? Can you hear the beating of the life-force? Silently to human ears and unseen to human eye there is exerted an energy which cannot be measured by the finite mind; that power, that energy which brought it into existence, which fashioned its delicate form, which clothed it with a garment of surpassing beauty. Flowers are transformed energy. But there are more than that. They manifest the infinite "trouble"—Bemühung—of the mind of their creator. This is it which invests all energy with a divine character, that is as emanating from and reaching towards God. Nothing is accomplished without energy, but "trouble" is not always taken; thoughtful, concentrated, persistent energy is not often put forth. But this is the real meaning of these words. The necessity for this lies hidden in the two thoughts which follow, and hence the real force of this part of our text can only be understood in the light they shed upon it.

II. Did you ever stop to consider the depth, the breadth, the heighth of genius the *simple* master-pieces display? And how most of them were born of sore travail of mind and soul? Gems of thought. That is a fit symbol. They are the white-heat intellectual stars born of that slowly gathering energy,—thought. Ah, how many of these are passed by in the eager, feverish strife for the brilliant. How many eyes are so dazzled by the sensational and phenominal technical display in the so-called "modern virtuoso school" that these simple wayside beauties are unseen. How much forgotten is the fact that any fool can make a brilliant technical display, but none but an artist, in the truest sense, can *interpret* the simple but pregnant thoughts of the mind and heart of men. He who would do a great thing well must first have done the *simplest things* well. How many of all whom you know, who have perhaps astonished their indulgent friends by the "playing" of a second rhapsodie, could interpret that exquisitely tender little gem in the album, the "Mignon Song," or that C Minor prelude of Bach known as the second of the "Twelve Little Preludes;" that beautiful specimen of what I can only term musical drapery, because the melody seems to enfold, and seems created solely for the purpose of enfolding, like drapery, a dimly heard harmonic form of ravishing beauty. If "brevity is the soul of wit," then simplicity is the essence of beauty. This then is one lesson we are to learn from the two words "leichte Stücke," viz., that we need not deceive ourselves and cheat our friends by supposing that we are to attain, or have attained, the power to interpret a sonata appassionato or concerto in E Minor unless we can first interpret the simplest forms of art. But there is a deeper thought in these words which is too often lost sight of. These words cover a wide range of musical thought and experience. Every stage of development in man covers a vastly varying field of intellectual and spiritual activity, but the *simple* thought of the man is full of an import as much beyond that of the child as his spiritual and emotional life is deeper, broader, higher. Simplicity of form may embody the supreme moment of a life which has known the height and depth of passion and joy, and how could a child comprehend it. How could a child comprehend Schumann's "Warum" or "Romance" in F sharp. Simplicity must cover, therefore, not only the form, but the spirit, so that both shall conform to the capacity of the student. Notice, again, that the emphasis might fall on the second of these words, that is, *pieces*. *Compositions*, not *exercises*. Forms which embody some thought beyond those which the intellectual scapel of analysis can dissect. Forms of thought which carry the soul out from self into that externity which knows no space, no time. Forms which, for the child, speak his daily childish experiences, his childish imaginations, ideals, aspirations. Mendelssohn, when asked by the home-circle to describe the legend of Fingal's Cave, replied, "I will play it to you." The outward they would understand better if the hidden fountains of the soul, from which such legend could spring, were opened. This conception of the word pieces would shut out the senseless jingles; the worse than worthless specimens of human depravity. Has humanity not enough of a burden? enough to struggle against? Has it not fallen intellectually, morally low enough but that we must heap upon it the debasing influences of the evil machinations of a power divinely appointed for good. Seek then for the pure, the noble, the uplifting. Simplicity, not simpleness, not imbecility, is what we should seek. Musical idiocy is the worst disease which at present preys upon the musical faculty. Teachers therefore should ponder these two simple but, in their application, deeply significant thoughts, "Bemühe dich leichte Stücke."

III. But there is one more thought which our text contains of more importance to him who would be the interpreter of these forms than all the rest. Our text says, "Bemühe dich . . . gut und schön zo spielen." What hours of mental toil, of physical pains, of soul struggle, of tears,—tears of joy, tears of anguish,—heart-burnings, it may be even jealousies, or woe! do these words envelop. But mental toil is not of necessity an evil. In fact, it may and should be a joyous exercise of that part of our natures. It may even rise above the physical weariness and sink it into the oblivion of the forgotten. Much of the physical pain might be avoided were we not in such hot haste. And the same may be said of the mental weariness. And this suggests one or two thoughts which have a direct bearing upon the hot-house processes of attaining to the practical realization of Schumann's maxims. The mental processes involved in the interpretation of even a simple composition are so complex and delicate. The muscular activities which should be co-ordinated and subjected to these mental processes, as the means for outward expression, are also so varied and complex, and the process of co-ordination requires such careful treatment that it becomes apparent that the *element of time must be considered*. These processes cannot be forced without great danger of serious mental and physical injury.

I think it safe to say that the two greatest hindrances to a high, healthy development of piano-players are procrastination and haste. The putting off of the study of music till the literary studies are nearly finished, and the feverish ambition for sudden fame ruins many talented minds. Now let us examine a little more closely the meaning of the word "spielen."

We have in the realization of its meaning the true explanation of the necessity for the first words, "Bemühe dich." No other art text the dramatic, and that not to the same degree, as in quite the same sense, requires the intervention of a medium through which its beauty may be revealed. All other arts require only the forms and the observer. The use of such a word as "spielen" is impossible. The creator is his own interpretor directly to each soul. Not so in music to the vast majority of people. It means, then, that you must stand as the revealer, the interpretor of beauty as embodied in tone-forms. You may *play* but not *interpret*. Indeed you might be said to play *beautifully*, but still fail to be a revealer of the truth. The literal translation, then, does not convey just the idea, because the term "to play" has no true meaning to the world in general, but is associated mainly with the mere gymnastic manipulation of the key-board. But what does "interpret" mean? Of course an exhaustive analysis would fill a volume, and necessitate a treatment of details, so that I can only generalize. It means that you must have a true conception of, and must thoroughly master, the form; that not a single tone must be allowed to escape your perception; that no tone must be misplaced in your conception; that the relations to other tones must be understood concerning each tone; that no light and shade shall be misconceived, arise from blind impulse, or treated other than as a means; that each musical thought must have due prominence, be properly balanced against every other thought; that, in short, grammatically and rhetorically, your mental vision must be clear, penetrating, comprehensive. It means that you must look through form to the spirit that gave it birth; that you keep yourselves open to the influence of purity and beauty upon the soul; that the imagination and the heart must reach out after all that is lovely, and noble, and true that you may be fit mediums for the revelation of the works of art entrusted to you.

What is the rainbow but the revelation, through millions of tiny raindrops, of the beauty of light. Were the raindrops less pure the beauty of the rainbow would be sadly marred or blotted out. It means the abnegation, the sacrifice of self. It means also that, at whatever cost, you must have mastered and brought into willing and absolute obedience every part of your physical being which is necessary to speak out your thought, your imagination, your soul. This means too much for the majority. They want to do this to that degree which will enable them to make a brilliant so-called "technical" display; that is, to *seem* to be doing a great thing. Now not many consciously do this, but are led into it by a wrong conception of the word "spielen." Why do you need this mastery of the physical? For its own sake? No; but as a means. It is necessary, if through the medium of any instrument you would *speak* to men.

Of what value to humanity is it that—

"Thy finer sense perceives
Celestial and perpetual harmonies,"

if you have no means for communicating them. Nerves and muscles must be so perfectly subordinate to thought and feeling that the slightest shades of variance may be clearly expressed. And if this cannot be done with the simple forms and thoughts of art, how absurd to attempt the more complex; and yet this is the very absurdity that the majority of piano "players" are constantly committing, and the teachers are constantly urging them on, and raising up an enormous yearly crop of the same article. The practical question for you and for me is, Shall we assist in the debasement of art by ignoring the vital principles of development, or shall we not only search for them as for hidden treasures, but, when found, apply them?

If the latter be your course, you must count the cost before entering upon the field of action. It will cost you labor, care, disappointment, grief, *time*, MONEY. Why money? Because it is not a popular course. The rigid application of the truths of our text by teachers would kill off a large percentage of "piano-playing" aspirants. They would neither have the brains or perseverance to take even the first step. This is not said to discourage any one. Let him be discouraged who is selfish, or faint of heart. Rather let us be eager to be among the first in our efforts to stem the tide of evil influence a noble instrument is caused to exert, and elevate the pianoforte to its true place as the most effective means for the dissemination of sound musical knowledge.

C. B. CADY.

THE MAIN PRINCIPLE OF FINGERING.

FOR THE ETUDE, BY E. VON ADELUNG.

IT will be conceded by most of the teachers that the fingering set for piano music lacks a firm basis; a great many rules have been given by leading teachers and compilers of works of instruction, such as Turk, Hummel, Czerny, Cramer, Clementi, L. Köhler, Th. Kullak, and others. Yet we find that the fingering of studies and pieces differs in different editions, and when we look over pieces given to pupils by their teachers, we find usually lead-pencil-marks changing the printed fingering. It is true that a beginner with small hands cannot finger as an advanced pupil with full-grown hands. It is equally true that for the sake of expression a change in the usual fingering often becomes indispensable; but in the main, *and especially for prima vista playing*, there are no principles laid down which will lead us to execute legato passages without having the fingering marked over the notes by some persons, editors, or composers, who, in their turn, differ in their views on that subject since the revolution that Seb. Bach started by the introduction of the thumb. I shall now attempt to throw out a few ideas as a guide (if they deserve that name) by which both teacher and pupil may be assisted in fingering piano music, although I know that I lay myself open to severe criticism, and I only beg the favor of my readers not to judge me before having heard all I have to say.

Let us apply the terms "high" and "low," not only to the keys where they correspond with "right" and "left," but in the same manner to the fingers of the hand. Let us

divide the hand into two halves, of which we call the right half high and the left half low, so that the little finger of the right hand and the thumb of the left hand represent the highest, the thumb of the right hand and the little finger of the left hand the lowest fingers. We shall next take into contemplation passages composed exclusively for white keys (or only black), then those for white and black mixed.

A (white keys only). Here we meet with two cases, *a*, where the number of keys does not exceed the number of fingers, and therefore no change of fingers is needed, for instance, in the so-called "five-finger exercise" and others of a similar nature; *b*, where the excess of keys in number does require a change.

Rule for *A a*. The lowest note is taken with the lowest finger, the highest with the highest, all others are fingered accordingly as they are higher or lower. No exceptions save for dynamic purposes. For illustration, I refer to "The Daily Studies," by Tausig (three books, Berlin). See Book I., page 5, and following, Nos. 1, 2, 7, 8, 10, 11, 13, 16, 17, 18, 19, 20, 21, 22, 24, and 29. As exceptions for dynamic purposes may serve 14 and 15. Furthermore Book II., page 9, and Nos. 10, 14, 21, 22, 23, 31, and 32.

It is hardly necessary to remark here that the "fingering period" extends always to the end of the phrase, or at least to a point where we shall or can dispense with close connection; of staccato passages and others we treat hereafter.

Rule for *A b*. Going up, place low fingers on prominent low notes; coming down, the reverse.

To avoid misunderstanding the word "prominent," look at the outlines of a mountain range, although a low mountain may follow a higher alternately, yet we can easily determine whether the main direction of that outline is rising or falling off. So in music; as far as the fingering period extends it requires but little practice to determine whether we have to deal with an ascending or descending group of notes. As illustration to this rule may serve Book I., 1, 5, 6, 7, 14, 18, 20, 21 (the first note of each group of six notes), Nos. 2 and 3 the 2d, Nos. 4, 8, 19 the last; Nos. 9, 10, 12 the first of each measure; Book II., page 13, No. 18 (the 7th sixteenth going up and the 16th coming down.) Such a prominent low key receives always a low finger, although not always the lowest, as we may be influenced by other important circumstances; thus, for instance, in Book II., page 13, No. 18, the 7th sixteenth has the 2d and 4th, although it could be fingered with the 1st and 5th. In No. 8, page 7, however, the last of the group (of 5 sixteenths) receives the lowest finger instead of the preceding note, and therefore no change of fingers is needed, which, according to our rule, would be entitled to it, for otherwise the following chord could not be brought into connection; same in No. 9. This rule might be framed also thus,—going up, give the preference to low fingers, coming down to high, and place them (according to the first rule) on or next to the prominent lowest and highest notes. Wherever passages run too smoothly to present such "prominences" (like in scales or grand arpeggios) we select notes for placing the highest or lowest finger on by subdivision into alternate groups of 3 x 4, 3 x 3, or 4 x 4, with the exception that as the little finger cannot be easily passed over or under any other finger, it is replaced by the thumb,—the "turn finger" par excellence. Runs or groups comprising but six notes are frequently fingered by placing a low finger before or after the thumb (viz., right hand 2, 1, 2, 3. 4, 5, or left hand 5, 4, 3, 2, 1, 2) instead of dividing into 3 x 3 (1, 2, 3, 1, 2, 3). As illustration to the second rule see "Fifty Selected Studies," by J. B. Cramer, fingered by Hans von Bülow. No. 1, the first eight measures, both hands, measures ten to the last. In the right-hand measures 10, 11, and 12 Bülow uses mainly the 3d instead of the 4th or 5th, as only three fingers are required; but in 13, 14, and 15 he places the thumb on the prominent lowest notes; in 16, 17, 18 the highest on the highest before descending. Let us examine No. 2. In the first two measures, right hand, the notes evidently descend until the A is reached, so far our rule would imply the fingering of the prominent highest notes, viz., $\bar{C}$, B, $\bar{A}$, and G, whilst as beginning with the 2d group in the 2d measure the notes ascend, until with the 2d group in the 3d measure the highest point is reached, the fingering of the prominent lowest must be thought of, and accordingly the A, B, and $\bar{C}$ must be and are taken with the thumb. Next let us look at the other notes of these same measures. The 2d $\bar{A}$, the 4th finger. Why? Because we rise a little up to the $\bar{C}$; consequently a very high finger, such as the 5th on the 1st A, ceases to be practical, or, as we said before, going up prefer low, coming down high fingers. Thus in the third measure, the 4th finger is exchanged on the 2d B for the 5th finger on the 1st B for a similar reason. So we might cite innumerable examples proving our main principle, and we do not hesitate to say that all good players yield to this rule (perhaps without being aware of it), yet *without*, however, *proclaiming it as a principle*.

These two rules form the leading principles. The second rule is a mere modification of the first. All the different fingerings are governed by it, and whenever a deviation from it takes place it is indeed not by necessity, but by a desire for accommodation. This will be explained more clearly when we treat of the 3d rule and others, which stand in relation to the first two as the by-laws of a subordinate lodge to those of the grand lodge.

(To be continued.)

The Wisdom of Many.

In the Bible praise is given not to the strong man who "taketh a city," but to the strong man who "ruleth his own spirit."

There is not a string attuned to merit,
But has its chord in melancholy.

"There are many beautiful chords in harmony that are still unknown."—Sorge, 1745.

Unless above himself he can
Erect himself, how poor a thing is man.—Daniel.

"Music is an inexhaustible ocean."—Jos. Reipel, 1757.

I slept, and dreamt that life was beauty;
I woke, and found that life was duty.

In the supremacy of self-control, consists one of the perfections of the ideal man.—Spencer.

Each pleasing art lends softness to the mind,
And with our studies are our lives refined.

Theory and Practice can be compared to an ill-matched couple, who cannot bear each others presence.—G. W. Fink.

No one sees the wallet on his own back, though every one carries two packs,—one before, stuffed with the faults of his neighbors; the other, behind, filled with his own.

Whoever would participate in the life of music must be educated for it. High ideas and developments revealed to the immature, only help to make them superficial and to deteriorate their sensibility. —Marx.

Scratch the green rind of a sapling, or wontonly twist it in the soil, and a scarred or crooked oak will tell of the act for centuries to come. So it is with the teaching of youth, which make impressions on the mind and heart that are to last forever.

Thomasschek, of Prague, who taught Dreyschock, Doehler, and others, once said, "The love for the instrument must be the flesh and blood of the pupil, else he will never learn anything good and solid, and he who is incapable of producing such a love in the pupil ought never to teach.

Thou, music, has the power, denied to speech,
The vague, intense, ineffable to reach!
Rise ever higher, wider swell, more wide,
Till borne aloft on thy resistless tide
We feel as though the harmony of heaven
Were part of us! Then, that high vision given;
Ah, wake it not; but sweetly, gently cease,
And leave our hearts with God and man at peace.

Teachers are quick to take upon themselves the credit for any attainment the pupils might make; then it is no one but themselves that have brought about the good results; but should they not be equally willing to bear some of the blame if the pupils do not show good results, A conscientious teacher will always feel more or less guilty for the non-progress of his pupils.

There can hardly be a more erroneous idea than that music can make the man. It can do no more than respond to what good a man may have in him, or else rouse something that lies dormant in him. A cold, vain man, of contracted ideas, and debased affections will never appreciate a grand piece of music, and if there be added to this, a quarrelsome temper, or the usual professional conceit, as disagreeable as it is barren; or if (lowest of all conditions), when he attends a concert, this small soul has no room for aught else beside two or three pieces he has at some former time acquired or has heard in his beloved town; then, indeed, are all attempts at conversion idle.

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THE OLD AND NEW SCHOOLS OF PIANO PLAYING.

MODERN execution does not rest content with an uninterrupted repetition of, or so to speak, a wholesale business in the ornaments retailed by the earlier school, but augments their number with new patterns. Passages are heaped upon passages, like tiers of walls and battlements. Mount one and another is ever found rising above it. Invention is perpetually adding something new. Moreover, another standard of dimensions has been established. Formerly the span of an octave was the rule; but Chopin and Henselt have introduced the tenth instead. Others go still beyond. In comparison with this the field of the old school of execution appears but in miniature. The endless figurations of the new school are combined with those of the old. New charms of sound and new species of touch are discovered, and both in quantity and in quality that which is novel must continue to appear until, from sheer exhaustion, their shall arise a demand for rest and a circumspect review of the situation.

Another noteworthy point in regard to the earlier school of playing as compared with the latter is the endurance shown in putting forth physical strength. The moderns are giants compared with their predecessors. Where former masters fancied they were making enormous exertions, the modern first begin to take an interest in the pleasures of gymnastics. In addition to earlier species of touch, we now have those from the wrist and from the arm. Kalkbrenner, indeed, anticipated this in some of its features, but the steeling of the muscles is now for the first time made complete. Woe to the pianist who has a weak chest! Pianoforte playing assumes a good constitution now.

So it comes to pass that the spirit of composition has altered. The pianoforte has become an orchestra. A Liszt or a Thalberg draws from the keys a flood of sounds, which, indeed, remain true to the pianoforte style of *velocity*, as opposed to the *polyphonic* character of the orchestra, but which, nevertheless, nearly approaches the orchestra in point of volume of sound. It is Liszt especially to whom credit is due for enriching the pianoforte with orchestral effects.—ADOLPH KULLAK.

The Teachers' Department.

Experiences, Suggestions, Trials, Etc.

[*Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postoffice address.*]

HARMONY teaches self-reliance and gives a deeper insight into the meaning of the composer. The structure of the entire work is thus unfolded to the mind, and phrasing and expression naturally follow. Take a prelude or fugue by Bach. How the apparently inextricable mazes become simplified under the unerring guidance of a knowledge of thorough bass and harmony? With such a lamp the obscurity of a fugue is dispelled, with such a cicerone the labyrinth becomes easy of access.

It is a good plan to have the somewhat talented and capable pupils play easy song-accompaniments from the music while the teacher plays the voice part in a higher octave. Especially appropriate for this purpose are the older songs of Haydn, Mozart, Reichard, Zumsteg, Beethoven, Weber, but especeially Folksongs. This gives him a little knowledge of music literature, and at the same time teaches him the art of accompanying. Where it is practicable, the parts may be then exchanged. Thus we have three-handed duets, which are both profitable and enjoyable.

As regards the selection of pieces, teachers too often make the mistake of choosing those too difficult for their pupils. They forget that a simple melody well played is preferable at all times to an ambitious *morceau*, whose difficulties cause the performer to halt and stumble. An examination of the musical portfolio of our average young ladies by one uninitiated would lead him to suppose them performers of the highest calibre. Liszt, Rubenstein, Raff, in fact every famous concert composer, will be found represented, while the owner thereof, most likely, will be unable to play even one bar of their compositions correctly. The Strauss waltz mania that swept over this country some years ago must be held responsible for the checking of many a promising student's advancement. These waltzes, never originally intended for the piano, contain difficulties beyond the grasp of ordinary performers. Written for orchestra, their arrangement in piano form could not be otherwise than impracticable, so far as the aiding of a correct style of playing is concerned, and also unthankful as regards results; for an average *valse de concert*, written for the instrument, though apparently, from a cursory glance, of a much higher grade, will, on closer examination, not alone be found easier, but also incomparably more brilliant and effective. To those whose style is not yet formed, and who are anxious to obtain a perfect *technique*, we would say, avoid all arrangements from orchestral scores, or adaptations originally written for other instruments. This, of course, does not apply to transcriptions made by eminent writers.

To appreciate what is noble in this art a gradual cultivation is necessary; no sudden love of Bach can be instilled in the pupil by simply placing one of that master's compositions before him. No; the ground must first be worked slowly but steadily, by the good teacher, constantly studying the tastes and capabilities of his *eleve*, he brings him nearer to the goal, where once arrived, no fears need be entertained of his selecting aught save that most highest in his art. Yet the means to arrive at such an end must be most varied. It will not do to pursue a cut-and-dried course, applied to all, irrespective of difference in character or talent. One must be led, another stimulated; this one restrained and apparently held back by force; all different, yet all brought nearer to perfection by ways seemingly opposite. Perhaps nothing will more content the pupil and urge him to strong exertions, than when tired and discouraged by the study of a sonata, the teacher presents him with one of the *salon* pieces of the day. For the moment it will be hailed as a relief; but if true musical feeling is there, its emptiness will soon tire; the pretentious, artificial difficulties will evoke scorn, and the discriminating remarks of the kind master now fall on a rich soil.

Many parents, because it is fashionable, engage a music teacher for their children when they have arrived at a certain age. Besides following the general fashion in this respect, they are prompted to do so by an indistinct, unconscious feeling that music is a part of education. They are wanting in a clear understanding of their real aim, or at best they wish to procure an agreeable pastime for themselves and their children, and are consequently well satisfied if they soon hear some pretty dance or operatic air. Others, especially people of the class considered the most educated, add music to the number of things deemed suitable to fill up the time of their children, and take no further notice, provided the hour, which would otherwise be a tedious one, be regularly killed by music. Others again are ambitious, their children are their pride, and their highest aim is to have their darling child become a bright star in society as soon as possible. It has to toil for weeks over some piece which, for the most part, is far beyond its ability to execute and its power to comprehend, until at last it can be rattled off in a bungling manner, no matter to what extent the poor child suffers in mind and body. It is a sad fact, that in this respect many of our great virtuosi set the worst example by having their pupils study one concerto after another without system. The public is thereby deceived in favor of the teacher, and instead of rigorous disciples of art, a crowd of automata appears, which at best but caricature their master. We do not wish to state minutely in how many ways music may be profaned and ill-treated, nor do we intend to expostulate with parents, for not all of them can have the proper insight into the matter; but we can justly reproach a part of the music teachers; we can demand that they should know what is required, that they should be impressed with the importance of the art they feel themselves called upon to teach, and that they should have resolved to attain by their instruction a definite object.

LIBERAL EDUCATION ESSENTIAL TO MUSICIANS.—If sensible men despise ignorance, vanity, and jealousy, let those who have to do with music show a conspicuous absence of these contemptible qualities.

Jealousy comes largely of wounded vanity, and there is no so great breeder of vanity as ignorance. I have yet to see any thoroughly intelligent musicians who show any more vanity or jealousy than do clergymen, or lawyers, or doctors. The temptation to these faults besets poor human nature in every profession. The musician has the additional danger of a sensitive, excitable temperament; but, in spite of this, I, for one, have never known more admirable instances of generosity and magnanimity than I have seen shown by musicians to men in their own profession. If we look to the great representative men in musical history, we shall find as little to blush for, in our own profession, as can be found in any other.

But it is not enough for musicians, in order to command such respect as we desire from educated men, to confine our self-training and knowledge to purely musical subjects. Thorough musical knowledge and efficiency is much, and is absolutely indispensable; but no musician can have the highest intelligence, even in his own specialty, without a good deal of knowledge of other things. A really intelligent musician ought to be able to make a critical estimate of the comparative merits of compositions. This involves a mastery of esthetics; but esthetics is a branch of metaphysics.

One can really do nothing in criticism unless he has at command a sound doctrine of mental philosophy. But in order to study this intelligently, he must go through a long course of preparation, such as our colleges furnish in the linguistic studies of the curriculum. It is extremely desirable that every professional musician should have, in addition to his special musical training, a really liberal education.

This need is felt and met in Europe at the present day. All the prominent musicians of the new school, since Mendelsshon, and including him, are university-bred men; and such training is now felt to be indispensable. We can no longer work in the *naive*, childlike, semi-instinctive way of the earlier musicians; we must have a powerful intellectual grasp of principles to which we consciously refer. It is not that we are to throw away freedom and spontaniety, but these must come, now-a-days, through a different and a broader school of training than was possible a hundred years ago. How can educated men respect as equals men who can give no intelligent account or estimate of the subjects which occupy their attention; who can tell them nothing of the relation of their own art to other intellectual pursuits? Musicians must be the instructors of other men in these matters; how can they be so if they themselves are uneducated?—"*How to Increase Respect for Musicians*," JOHN C. FILLMORE.

THE AMERICAM COLLEGE OF MUSICIANS.—It seems to me that a *pretty good* test of teacher's fitness is how much his *pupils know* and the *style* of music they play, and *how* they play it. I don't mean just pick out a talented pupil, but take their whole class and judge from the grade they are in. Sometimes teachers are *very wise* in the art, but cannot teach or advance pupils correctly, especially from the first grade. They can answer almost any question in harmony and counterpoint; but, alas, for the poor pupil's actual finger-drill and execution. Then again, a teacher may not always be a good sight-reader (for that is sometimes a gift, and has nothing to do with his final execution of a piece, and right here let me say that I have in my experience noticed that some of our quickest sight-readers never get the perfect, minute details of notes and expression, even with months of practice afterwards), so that should not be a test always of a good teacher. I saw in THE ETUDE that a kind of form for examination was being made out, and that sight-reading was to be one of the tests. Suppose you put a a heavy sonata before a worthy, nervous, bashful teacher. What then? I draw a veil over the picture. My best test of a competent *teacher* is, "How do his pupils play? What do *they* know?" My best test of an *artist* is, "How does *he play*? What style of music can *he* execute?" Of course there are numerous little problems and puzzling exceptions in the whole business. I wish I had more (much more) wisdom to discuss this music question.—S. M. L.

HOW TO STUDY—HOW TO TEACH.

By GEORGE T. BULLING.

It is a mistake for young people to think that all classic music is dry and difficult. Some of the most melodious simple pieces ever composed are from the pens of the old masters. They are not difficult to execute so far as mechanism is concerned, but as they are tone pictures they call for a great deal of artistic expression. The pupil should early be led to the classic side of music.

In the practice of music, the rules to be observed must vary somewhat according to the peculiar needs of the student. But there are a few cardinal principles which must be strictly observed. A most important one, which applies to all branches of music study, is to practice very slowly. Many pupils make the mistake of thinking that by practicing hurriedly, and accelerating the tempo of their exercises, they are making rapid progress. Speed and clearness will come in due time through very slow, deliberate, and thorough practice.

Exercises are to aid the student in the acquirement of mechanical facility, while etudes are for the purpose of cultivating expression. Exercises must be practiced, of course, previous to etudes, but in the more advanced stages of study, the practice of exercises and study of etudes should go hand-in-hand.

The earnest and deeply studied music teacher must struggle hard to keep the dignity of his practice in happy conformity with the dignity of his profession, even though he may feel at times that his practice is the real side of an ideal profession. He must possess common sense for the one and uncommon sense for the other.

There are musicians who make plenty of money, but do not know how to take care of it. This is their fault, yet ignorant people blame the profession for it. Whenever you hear of a music teacher being poor through his profession, you may rest assured that there are a number of good reasons why he ought to be rich by it.

There is honest money to be got out of any business or profession, if you only learn how to get it out.

To teach music is one thing, but for the pupil to learn what is taught is another contingency, which depends upon the inborn teaching power of the instructor and the natural learning ability of the pupil. Some pupils are taught more than they can ever learn. For good to come of music instruction there must be a reciprocal giving and receiving between the teacher and pupil.

There is a perverse trait in human nature which sometimes makes us mistrust our best friends, and repose confidence in those who are our enemies, though we may be unconscious of the fact.

In like manner music pupils are apt to trust loud-talking quacks and pretenders, and to be slow to believe the sincere music teacher who is not accustomed to boast egotistically.

In music, namby-pamby high art and sickly sentimentality must give place to broad, pure, and earnest work for the art, done upon a practical common-sense plan. Therefore, do not put faith in the teacher who always talks big about "musical art" bnt never does any hard work to advance it.

Pupils' Department.

The more your natural musical taste becomes cultivated, the more will you learn to despise vulgar and trashy musical compositions. The demand for worthless musical compositions will abate commensurate with the increase of musical enlightenment among the people. The great strength of a true work of art lies in its lasting power. Its beauty does not send forth brilliant coruscations of light, which tire and dazzle the beholder, because they are as startling as evanescent; but it eternally burns with a divine glow, which literally feeds the souls of generations after generations of men. It seems to me that the classic compositions can never be studied too much. The more you study them, the more you understand and enjoy their exhaustless beauties. Take any one of the musical classics. Every time you go to it you will find some new beauty, or new form of a beauty, which you had not previously recognized. In truth, they are deep wells of imagination and intellect which we should assiduously try to fathom that we may subject them to our own emotions and understandings, and thereby elevate ourselves and all mankind. You could not pay a more fit and grateful tribute to the memory of a great composer than to study and appreciate the works which he has bequeathed you as a legacy.

Were pupils taught to *unbar* their music in order to get at the phrasing intended by the composer, they would at once be able to sing with their fingers as they would sing with the voice; but whilst the lingering notion prevails that the bar lines do no more than regulate the *measure*, there can be little hope of any clear ideas on the subject. To finger a passage as you phrase it, it is necessary to know how you *should* phrase it; and although this is clearly enough expressed upon the paper, we rarely find that pupils do more than imitate the master, because they are not taught those principles which can ever make the music come from themselves. Take, for instance, the second subject in Beethoven's sonata in G Minor (Op. 49, No. 1), a well-known school piece, and were it taught as a child would be taught to read a book—in phrases instead of single notes—it could be fingered in no other way than with the fourth finger on the first F in the second bar, and the thumb on the next F, because the first ends a phrase and the second begins one; but the pupil who even fingers it correctly, having no reason for so doing, plays both F's with precisely the same touch, because all she knows is what she has been told—that the principal accent takes place on the first bar, and can scarcely comprehend that the beginning or end of a phrase can occur in any part of the bar that the composer pleases; indeed, that the first note of a bar is often the last note of a phrase never enters the mind, and the listener therefore hears each sentence chopped up into bars, precisely as he often hears a beautiful piece of poetry chopped up into lines, the *measure*, of course, with untrained pupils, in both instances taking precedence of, and therefore obscuring the sense.

We publish a list of questions for pupils. In this we will aim at the coming examinations of the American College of Musicians. These questions have no system, as they were noted down as they came in our mind, but the work in future will be divided into Notation, Biography, History, Harmony, Counterpoint, Orchestra, etc. If any of these questions give you trouble, ask your teacher, or enclose stamp to THE ETUDE for answer.

Most of them call on your general information about music, and cannot always be hunted up in some book.

EXAMINATION QUESTIONS.

1. In what time are Polkas written?
2. In what time are Waltzes written?
3. What is the meaning of the word Trio found in minuets and galops?
4. What is the meaning of the word Diatonic?
5. What is the difference in the signs used for $\frac{2}{2}$ and $\frac{4}{4}$?
6. What is Syncopation?
7. How would you indicate a whole measure rest in $\frac{6}{4}$ time?
8. Which is the faster, Andante or Andantino?
9. What is the difference between an Etude and an Exercise?
10. What is the difference between the figure 3 used for a triplet and the finger mark, 3?
11. What is the difference between a slur and a tie?
12. What is a score in music?
13. How do you indicate a double flat and a double sharp?
14. How does rf. differ from sf.?
15. What is a Phrase?
16. What is the meaning of technic?
17. What is a Metronome?
18. What is the effect of a double dot?
19. What does this sign mean ⌒?
20. Is there any difference between Thorough Bass and Harmony?
21. Is there a difference between *Rall.* and *Rit.*?
22. What is the difference between the Tempo and the time of a piece of music?
23. If you had played to the end of a piece and wished to repeat some part out of the middle for a close, how would you indicate that?
24. What does the word music mean?
25. Can you tell why you study music?

HAYDN'S sonates are in part somewhat obsolete, although the best movements contain much healthy, artistic, and poetic music in a technical combination, which in their beautiful natural form affords much practice. The adagios and finales are mostly of antiquated nature; one must understand to discern such, and not study all during the course, but urge the pupil to repeatedly play them over while alone. Many movements of Haydn's sonates have only the semblance of not being worth practising; they will appear just as charming as his universally-admired string quartette, if delivered in a perfect, clear, and intellectual manner. Correctness, right time (tempo), and smooth fluency, with graceful execution, will always make these sonates effective, only beware of playing in a certain stiff "historical" manner of old-fashioned pedantry! Rather give the music the utmost flourishing hue, and lend it the vivid expression of a warm agitated soul.

PERSONAL APPEARANCE OF GENIUSES.

A COMPETENT teacher is marked by certain indispensable traits and habits. Personal appearance has much to do with a teacher's success, both in securing pupils and in retaining their respect and esteem. A slovenly musician is never attractive whatever his talent or attainments. The supposition is a reasonable one, that if a person is careless and untidy in his dress, he will be so in his work. Indifference to personal appearance in a teacher, breeds in the mind of the pupil a distrust as to his intellectual wardrobe. A disregard of personal appearance is an insult to the pupils and to the families into which, on account of his profession, the music teacher is admitted.

But many of the greatest geniuses the world has known have been slovenly and untidy in their habits and unmindful of their personal appearance. Beethoven was notably so. Dr. Johnson, great as he was, was not only a hog in his manners, such as he had, but in his habits also. These exceptions, however, only prove the rule. Slovenly habits are no sign of genius, as many suppose, and they make a mistake who in these things, as in their handwriting, endeavor to imitate these great men, by doing as badly as they know how to do.

On the other hand, tidiness, cleanliness, neatness of dress, and gentle manners not only always command respect, but are an indication of the quality of work such as one will perform. Not that dress or frequent washings, or a clean shirt every day will make a good teacher, or a superior musician, or poet, but as a rule, the good teacher, the superior musician, and the poet will give proper attention to these things for his own sake as well as out of regard for those with whom he comes in contact. The finer spirit, those of the most delicate tastes, the most cultured and refined natures, are, because they are such, mindful of these things, and by these we know them.

In reality, we like our surroundings, and our surroundings are what we make them. The spiritual part of a man is what governs him, and if he is disorderly, untidy, and dirty outwardly, it is because he is so inwardly. This is a hard saying, but it is true nevertheless.

Music, of all the arts, should have for its exponents those who have due regard for neatness and order in all things, and who exemplify it in their own personal appearance.—*Musical Visitor.*